



# PUPPETRY JOURNAL



VOLUME XI — NO. 4

JANUARY - FEBRUARY - 1960

## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

### National Council of The Puppeteers of America — 1959-1960

PRESIDENT	Gli Oden.....942 Glynn Court, Detroit 2, Michigan
VICE PRESIDENT	John Zweers.....844 S. El Molino Ave., Pasadena 5, California
	Willis E. Bauer, Jr.....645 Madison, Barberton, Ohio
	Rev. Wm. R. Jacoby.....902 N. Third St., Boonville, Indiana
	Romaine Proctor.....1125 S. First St., Springfield, Illinois
	Roberta Mack.....215 Marina Blvd., San Francisco, California
	Nancy Hazell.....189 Glenview Ave., Toronto 12, Ontario, Canada
	Ronald Herrick.....315 Lucas Ave., Kingston, New York

The official business of THE PUPPETEERS OF AMERICA is handled by the EXECUTIVE SECRETARY. All official correspondence, correspondence relative to membership, money for dues, etc., should be directed to:

### National Executive Office of the Puppeteers of America

Rena Prim, Executive Secretary  
Puppeteers of America  
7404 Tipps, Houston 23, Texas

## CONSULTATION SERVICE

If you desire specialized information, consultation service is free to the membership. Direct your questions to the P. of A. Consultants.

MUSIC .....	Lewis Parsons .....	710 State St., Box 56, Shelby, Mich.
RELIGIOUS ED. ....	Rev. Wm. Jacoby.....	902 N. Third St., Boonville, Ind.
TECHNICAL .....	Romaine Proctor.....	1125 S. First St., Springfield, Illinois
THERAPY .....	Emma Warfield.....	119 School Lane, Springfield, Del. Co., Pa.
SCRIPT .....	Martin Stevens .....	Apt. 1 D, 82 W. 12th St., N. Y. 11, N. Y.
EDUCATION AND YOUTH ADVISOR	Gene Scrimpeher.....	942 Glynn Court, Detroit 2, Michigan

Copyright, 1960, by the Puppeteers of America.

Articles, photographs, and inquiries concerning publications should be directed to:

### Office of the Puppetry Journal, Ashville, Ohio

EDITOR .....	Vivian Michael.....	Ashville, Ohio
ASSOCIATE EDITOR AND ADVERTISING MANAGER	Peg Bickie.....	25 Indian Springs Drive, Columbus, Ohio

# Contents

Theater of Dido at a Spanish Fair .....	Daniel S. Keller	3
Gepetto's Epilogue .....	Paul Walton and Herb Scheffel	6
Blanding Sloan Honored .....	Eleanor Stalzer	7
1960 UNIMA Puppetry Congress .....	Romain Proctor	8
First American Puppetry Conference .....	Reprint—Paul McPharlin	9
Puppet Parade .....		12
Erica Melchoir .....		13
Marionette Theater .....		13
Benjamin Blake .....		21
The Moppets .....		23
Larry Smith .....		22
Susan Smith .....		22
Preview of the 1960 Festival .....		23
From the Editor's Desk .....		24
Honor Roll .....		26
From the West Coast .....	John Zweers	27
Punch's Mailbox .....	Rod Young	28



**25th Anniversary in Detroit**  
**Will You Be There?**

# Theater of Dido at a Spanish Fair

Daniel S. Keller  
University of California, Davis

Sixty miles south of Barcelona, on the Spanish Mediterranean coast, lies the old walled city of Tarragona, at one time a principal outpost of the Roman Empire. Roman soldiers in burnished armor still tramp its streets on the eve of Twelfth Night and once again on Good Friday. By noon of Easter Sunday the solemn mood of Holy Week's numerous processions fades with the opening of Tarragona's traditional post-Easter fair. Between the hours of seven and nine, before the characteristically late Spanish supper, the fairground is thronged.

At the upper end of a slope northwest of the old city walls and just downhill from the stadium are clustered several amusement park attractions: merry-go-round, midget colliding automobiles, enchanted tunnel, and a so-called Argentine Theater, which proves to be a somewhat sedate burlesque show, its only argentine quality being the silvery spangles on a singer's costume. At the lower end of the slope, past a garish, narrow midway lined with fritter stands and shooting galleries are two long booths at which kitchenware is noisily raffled off by dapper, fast-talking men who, in the fullest sense of the expression, live by the microphone.

Finally, in a triangular clearing at the lower edge of the fairground, just below the raffles there stands an unpretentious little white building, perhaps thirty-five feet long and fifteen feet wide. Its roof is canvas and its green-trimmed wooden side sections make an enclosure about seven feet high. In contrast to the glaring fluorescent tubes of the concessions up the slope, a chain of small white globes lights the entrance side, upon which are fastened five gaily painted

posters proclaiming that "for the rest of your life you will fondly remember the puppets of the fair," and that "Guinol amuses children and people of subtle spirit." The crowds depicted in these bright cartoons might be those at some carnival of our grandparents' days, with children in high-button shoes and whiskered men in top hats, swallow-tail coats, and string ties.

This is the Teatro Guinol of Dido, the name by which Sr. Ezequiel Vigues is best known as he and his wife Teresina tour the fairs and seaside resorts of Catalonia every year from March until November. A short biography of Dido, who will celebrate his eightieth birthday on April 10, 1960, was published by Mr. H. V. Tozer of Barcelona in this journal's May-June 1955 issue.

Dido's theater, together with all its properties, scenery, and some eighty hand-puppets, represents a good four tons of equipment which must be transported by rented truck from one site to another after a stay that varies from one to three weeks. If an occasional series of performances is to be given in a fixed public theater, this weight can be reduced to approximately a half ton by using only the stage and the puppets. Although Dido's itineraries may vary in detail from year to year, his domain is the northeast coastal provinces of Tarragona, Barcelona, and Gerona. One advantage of his constant mobility is that he is able to rely on a well-tryed and limited repertory of about twenty plays. Since most of his engagements last a week or two, he can easily avoid duplicating his program in consecutive years.

A sign next to the theater entrance announces that there is a change of

program every day and that performances are scheduled at noon and one o'clock, and then again hourly from five until nine in the evening. Each performance lasts about half an hour. Two trim wooden huts, either of which might be a ticket booth, prove on closer inspection to be for storage of properties and serve also as temporary sleeping quarters when the theater is dismantled and ready to be moved to another location. One of the colorful posters on the entrance side clears up the matter of tickets with the notice that entrance fees are collected inside the theater.

The ground serves as floor of the interior, the wooden sides of which are painted dark green. Except for a few wooden benches at the front and back of the theater, most of the seats for the audience are collapsible wooden chairs arranged in approximately ten rows, ten chairs to a row, with a center aisle. A backstage phonograph provides soft music from varying sources, perhaps "Scheherazade," "The Nutcracker Suite", or "Rustles of Spring." Occasionally one recognizes the strains of some old-time favorite such as "Three O'clock in the Morning," or "The Band Played On." Typically Spanish music does not seem to be the rule. The very modest entrance fees, two pesetas per child, three pesetas per adult (the peseta being worth about two cents last year), are collected by Sra. Vigues and a pleasant young assistant named Carlos, who takes up his post at the entrance throughout the performance, moving down the aisle to open the exit door at the front of the theater when the final curtain is ready to fall.

With the entrance fees collected, Sra. Vigues promptly joins her husband backstage, entering through a small outside door. They alone manipulate the figures, of which there may be eight or ten in a play. The painted drop curtain goes up, the overhead lights are dimmed, and the audience's

attention is drawn to the proscenium, which is lighted by two small overhead spotlights placed close together on a projecting rod about three feet out from the proscenium. One of these lights is red, the other white. Narrow reflectors parallel to the proscenium uprights house additional side lighting, which consists on each side of a blue-white globe together with a small red one. The proscenium itself is about six feet long and four feet high, its lower edge being about five feet above the ground.

After some furtive peeking from behind the curtains Punch makes his only appearance at each performance, merely to announce the program. He is a lively, unmalicious-looking French Polichinelle with pointed floppy tri-corne hat, ruff and sequins, and a padded stomach as counterpoise for his humpback. Punch's size is similar to that of Dido's other figures, which measure about eighteen inches from the tops of their heads to the lower edges of their gowns, their carved wooden heads accounting for a third of their height, and their wooden arms and hands being about four inches long.

In cadenced tones Punch makes known the comedy of the day, perhaps commenting briefly on its nature or alluding, in a timely way, to some particularly violent wind which may have required the lowering of the theater's canvas roof. His rhymed greeting might be paraphrased in English: "Good afternoon, my friends. A glad welcome to your group from Dido and all his troupe." Punch always takes leave of the audience before each performance with a gentle admonition to the younger children not to be afraid. Their enthusiastic reassurance gives him an opportunity to request general acclamation for these brave children, a clever way of beginning the comedy with applause ringing in the air, incidentally. Bowing comically several times Punch

ducks out of sight with an abrupt "My speech is over!" ("He dicho!") which the children laughingly imitate. I observed that people who had seen Dido's puppets frequently referred to them not by the usual Spanish term for hand-puppets (*titeres*), but rather by the expression "*polichinelas*." Perhaps they remembered this sequined master of ceremonies.

With the curtains now drawn apart one is struck by the freshness of the simple, realistic scenery, which Dido consistently prefers to the stylized, abstract type currently so fashionable in Europe and America. Dido's scenery was painted by an artist named Benigami, according to the testimony of Sempronio, a columnist for the "*Diario de Barcelona*" and the author of a profile of Dido in his book "*Los Barceloneses*," published in 1959.

Appropriately Dido's season opened on Easter Sunday last year with a two act comedy called "The Easter Monkey" (*La mona de Pascua*). The title comes from a Spanish custom of celebrating the Monday after Easter by heading for the countryside with a picnic lunch, the chief part of which is a large cake, often crowned by a chocolate monkey holding a parasol. At that time of year Spanish godchildren may be invited to their sponsors' homes to share the cake and celebration.

In the first act a man paces up and down in the hallway of his house, awaiting the delivery of the most elaborate cake and monkey he could find for his two godsons. The entrance of his wife and one of their godsons provides a chance for explaining briefly the institution and responsibility of the godparents both at baptism and at Easter, and at the same time the religious meaning of both the baptismal rite and Easter. The interpolation of these didactic remarks Dido feels to be essential, as there are many Spanish children who have never learned the significance of these events.

In fact, as will be seen later in a concluding article, a certain mildly didactic element permeates much of Dido's repertory, for he considers his vocation to be more than that of an entertainer. "Many people suppose," he told me after the final performance of this play, "that a puppet showman is a nobody, whereas in reality he can exert a more powerful and beneficial influence over children than many a schoolmaster." This influence is not limited to the supplying of miscellaneous information, but is especially noticeable in the very nature of Dido's hero, Guinol, who serves as a model of unaffected goodness, his innocent and wholesome nature contrasting with the somewhat mischievous character of his Parisian counterpart.

Soon after the cake is delivered a swindler, pretending to be another employee of the bakery, comes to take it away, saying that it has been sent to the wrong address and promising that an even bigger one will be delivered shortly. When it fails to arrive, the second godson, Guinol, suspecting foul play because of similar mischief reported throughout the neighborhood, sets out with his companion to search for the cake.

In the second act two sinister-looking tavern employees, one of them the cake thief, are seen in their run-down establishment, plotting to raffle the cake and win it for themselves. While they are momentarily absent Guinol and his companion enter the tavern, having just seen in its window a cake that fits the description of the one taken from their godfather's house. They find the prearranged lucky ticket lying beside the cake just as one of the rascals is heard outside in the street announcing the winning number. When the youths try to claim what is rightfully theirs anyway, the two swindlers object but are beaten in the expected free-for-all, Guinol's companion making off with the prize and leaving Guinol to look for any other



culprits who may be hiding in the kitchen.

The traditional and inevitable appearance of the Devil takes the form of a kind of epilogue. Before Guinol's return from the tavern kitchen, the Devil enters, threatening destruction for hero and villains alike. He poses as an Easter monkey, with parasol in his tail, to lure Guinol, who comes in and inspects the supposed chocolate figurine, turning to the audience for its approval. While they are warning him the Devil ducks out of sight, reappearing to hit Guinol with the big stick, which passes back and forth between them, the evil one now seizing the stick and facing the audience to demand: "Applaud me, the victorious Devil! I've won, haven't I?" Annoyed at the chorus of no's or at being called ugly, he threatens to wait for some jeering child at the theater exit. At last, after much dodging and weaving, the stick is retrieved by Guinol and his old enemy laid out on the proscenium edge.

Turning his defeated adversary over, Guinol invariably comments on his ugliness, holding aloft the Devil's long red tail, to which there is usually tied some object used in the play, perhaps a parasol, a money bag, a milk pail, some false jewels, a fan, or a broom. Picking up the Devil's limp form, Guinol prepares to march about the stage, inviting the audience to join him in chanting the word "feo," the Spanish equivalent for "ugly." In time with Guinol's rhythmic swaying

as he parades about, the crowd keeps repeating the requested insult: "fay-oh, fay-oh, fay-oh," until Guinol at last stops and announces that he is ready to send the Devil back to the nether world. At this point Spanish is dropped for a moment while Guinol and the audience recite together a verse in Catalan, a free rendering of which would be: "The more evil one is, the uglier he is; the uglier he is, the more of a Devil he is; and the Devil belongs in Hell!" With the last words of this refrain Guinol counts to three, hurling the Devil down toward his domain. At this instant a large sheet of tin is kicked backstage, its noise suggestive of a thunderclap, while simultaneously a small amount of powdered resin is blown up from a wide pipe bowl through the flame of a candle inserted in the pipe bowl, thus causing a harmless but bright burst of light and smoke. It is Guinol, not Punch this time, who bids his audience farewell, always adding: "Until tomorrow, if God wills it."

A thoughtful observer could not help but be impressed by the subtle parallel of the fraudulent raffle in "The Easter Monkey" and the shenanigans of certain fairground concessions in the vicinity of Dido's theater. I shall have more to say about some mildly satirical features, as well as about Dido's technical skill, in a concluding article about other plays which he presented at the 1959 post-Easter fair in Tarragona.

## Gepetto's Epilogue

By Paul Walton and Herb Scheffel

Who'll mend up your silk strings?  
Or patch your frayed wardrobe?  
Oh who'll touch up the paint  
On your cheek or ear lobe?

Ah — who'll worry about  
The routine of your dance?  
Will you dangle or LIVE,  
(When I've gone) confidants?

# Blanding Sloan Honored

Eleanor Stalzer, Sec.  
Origins of Art Research Foundation

A "More Light" exhibition, representing Blanding Sloan's fifty years in art 1909-1959, including paintings, prints, monotypes, drawings, illustrations, sculptures, puppets and stage designs, was presented under the sponsorship of OOA-OAA (Origins of Art Research Foundation), at the private museum Toehold, and the artist's studio at 3299 and 3305 Olive Avenue, Altadena, from November 21 through Friday, December 19th.

Much of the output of this versatile, independent American has been in the art of the theater, beginning with his childhood production, "Monte Cristo"-for-pins, in his father's carriage house in Corsicana, Texas, followed by designs for 26 plays as founder of the Player's Workshop of Chicago; New York City art theater productions, with Earl Carroll, Walter Hampden, Stuart Walker, the Greenwich Village Follies; his Puppet Playhouse in San Francisco productions for adults, - "Hamlet", "Macbeth", "Emperor Jones" and the famous "Heavenly Discourse"; the Hollywood Bowl Ballets of Ben Hecht and Benjamin Zernach; the general direction and lighting design of the Cavalcade of Texas at Dallas; and the direction of the eastern Region of the Federal Theater. His "Infinidome Theater" design of 1937 for a truly modern artist of the theater may also be mentioned. -- and his production of "The Way of Peace", a three dimensional color stop-motion movie narrated by Lew Ayres for the American Lutheran Churches.

Sloan has been teacher for the Chicago Academy of Fine Arts, the Uni-

versity of California at Carmel; for several private schools including Maren Elwood's School for Writers; Pacific Ackworth Friends School at Temple City, the Peninsula School of Creative Education at Palo Alto and "Associates" in his own studio.

His etchings, block prints and lithographs were shown in some 75 one-man shows from 1926 to 1929 and a special catalog with foreword by Idwal Jones published at the time of their exhibition at the Legion of Honor Museum, San Francisco. A current listing with a foreword by the French art connoisseur, Andre V. Simeon of Paris, Tahiti and Altadena, now in process of publication, states "Creator, innovator, with a rarely surpassed freshness of idea and conception, a feeling completely stripped of hypocrisy, a philosophical sense of humor without acidity, a symbolism and mysticism fundamentally primitive in expression, Blanding is an honor to the human race. His work is an oasis in which the artist or the thinker likes to pause and take a deep breath of fresh air before returning to the hard road of reality, paved with little daily meannesses, concessions, compromises."

Arthur Millier of the Los Angeles Times named Sloan "technical master of print making in all its forms and some unheard of--" Nickolas Murray of New York wrote "Blanding Sloan's genius bafflingly combines the gifts of comprehension of the material with a technical execution equalling that of a graduate engineer...his technique equals that of the greatest masters past and present."

## 1960 Festival - August 1 Through 6

# 1960 UNIMA Puppetry Congress

Romain Proctor

At last definite dates have been established for the 1960 UNIMA Congress. Max Jacob, President of UNIMA, met with Prof. Harro Siegel, of Braunschweig, and Herr Fritz Wortelmann of Bochum and arranged details.

There is a strong belief among UNIMA officers that Puppetry Congresses should be held in connection with performances of puppet theaters. The 1960 Congress will be unique because it will be held in connection with TWO International Puppetry Festivals. The Congress will meet in two different West German cities: Bochum 22-24 March and Braunschweig 26-28 March. Both cities are sponsoring International Festivals. The Bochum Festival will be 18-24 March and the Braunschweig Festival 26 March-2 April. Plans are being made that those attending the Congress will have an opportunity to visit the famous Cologne Hanneschen Puppet Theater while enroute between the two cities.

This 1960 Congress should appeal especially to foreign visitors. In addition to transacting UNIMA business, hearing papers on various facets of puppetry, seeing performances by leading puppet companies and visiting with puppeteers from different countries; the visitor to the Congress will see a great deal of Germany and this could be his starting point for a Grand Tour of Europe.

Several Americans are planning to attend this Congress. It is hoped that more will join them. To help American puppeteers Kay Perper and I have been investigating the possibility of cheaper transportation to Europe. Mrs. Perper is a P of A member living in

New York. She has had experience in conducting European Tours. She writes that major air lines will charter planes to groups of ninety persons at the astonishing rate of about \$250.00 per person to Europe and return. This is less than half the regular economy rate. Such a chartered flight would probably be from New York. Naturally all passengers would have to leave and return as a group. There could be no individual stop overs nor time extensions. The group would leave and return on predetermined dates. Mrs. Perper and I are investigating this chartered flight as a service to American puppeteers - we will receive no benefits except the same cheap rate that is offered to all.

Before we make further plans we must know how many Americans would be definitely interested. To put it bluntly, how many want to go, have the time and money and can go on the pre-arranged schedule. If you want to be counted as one of the group: write to Romain Proctor, 1128 South First St., Springfield, Illinois. If you have any questions: write to either Proctor or Mrs. Kay Perper, 200 West 58th St., New York 19, N. Y.

American puppetry has never been properly represented in foreign exhibitions. We are now gathering material for such exhibits. Puppets are difficult to send; but photographs, designs, brochures, posters, clippings, etc. are ideal. If you have material that you wish to exhibit, send it to Romain Proctor. (We can not guarantee that this material will be returned to you; as some organizations and museums keep the exhibit for their permanent collections.)



# First American Puppetry Conference

Reproduced from  
**PUPPETS IN AMERICA**  
by Paul McPharlin

## NOTE:

Although this isn't actually the 25th Anniversary of the founding of Puppeteers of America, as we return to Detroit next summer, it WILL be the 25th time the group now called the Puppeteers of America has met in an annual Festival. The first meeting, Wednesday, July 8, 1936, was called by Paul McPharlin and at this meeting in Detroit it was decided to organize a national organization. This was done, and the first meeting of the present organization was in 1937 at Cincinnati, with Martin Stevens as first President.

However, we consider ourselves justified in calling this our 25th anniversary, and as we are preparing to celebrate it with a return to a Detroit Festival, many who were there and those who are newer to the P of A will find the original account of that first meeting interesting. The following account is taken from **PUPPETS IN AMERICA** by Paul McPharlin.

The town of Holland, Michigan, had promised to sponsor our first meeting, but backed out almost at the last minute. To save the day, the puppeteers of Detroit shouldered the responsibility and, in answer to their invitations, three hundred from all over the United States, Canada and even Hawaii arrived in Detroit on Wednesday, 8 July 1936. They gathered at Hotel Webster Hall, and Helen Reisdorf, known for her lists of periodical articles in **PUPPETRY**, capably registered them. In the English Lounge were to be seen an exhibit of over fifty American books on puppetry, and puppets and puppet supplies for sale by various agents and manufacturers.

Groups sauntered over to the Institute of Arts, a short block away, to see

the opening of an exhibition arranged for the occasion. In specially-lighted alcoves on the ground floor were puppets and marionettes lent by Cherry Barr (Grand Rapids), Marjorie Batchelder (Columbus), Remo Bufano (New York), Harry Burnett (New York), Ralph Chesse (San Francisco), Donald Cordry (New York), Perry Dilley (San Francisco), W. A. Dwiggins (Hingham Center), R. Bruce Inverarity (Seattle), Paul McPharlin (Detroit), Basil Milovsoroff (Oberlin), Roy Patton (Dayton), Romaine Proctor (Springfield, Illinois), Rufus Rose (New London), Tony Sarg (New York) and Martin Stevens (Cincinnati). Here were examples of the finest artistry in the puppet field today.

Others dropped in at the Main Public Library, facing the Art Institute, where books from an extensive collection on puppetry were placed on reserve for those attending the Conference to read, and much visual material, including oriental puppets and puppet making step by step, was seen in exhibition cases together with books and pamphlets relating to it.

At the Artisan Guild, a few miles north of the art center of Detroit, where the Marionette Fellowship of Detroit has its permanently-installed theater, was the third part of the puppet exhibition. In the South Hall, facing the theater, were woodcuts, etchings and photographs relating to puppetry, as well as a series of sixty water-color sketches by Paul McPharlin for costumes of plays in the Marionette Fellowship repertory. In the North Hall were puppets by Marjorie Hicks, the Several Marionettes, Mrs. W. F. von Oettingen, Susan Zubler, Tommy Noonan, Otto Kunze and children of Wyandotte and Detroit

schools, as well as photographs of New York City WPA marionettes. In the lighted cases along the corridor were puppets from Spain, England, France, Germany, Italy, China, Japan and Java, and marionettes by Dale Adams (New York) and Marjorie Fitzgerald, Marjorie Phillips, Carl Saleske (all of Detroit) and Wayne University students of Paul McPharlin.

Enter the villain, in the form of torrid heat! By nightfall it was over 100 degrees, and so it remained for almost all the four days of the Conference. However, this served only to warm the enthusiasm of those present; and some, from the south and west, felt relieved to learn that Detroit was several degrees cooler, those days, than their own homes.

Tony Sarg had been met at the train and was escorted to the place of honor in the center of the speakers' table for the banquet at the Artisan Guild. Poor Tony's stiff collar wilted to a shapeless roll while he dined. But nobody minded. Dinner served (it was hard to get enough water for the thirsty crowd), Paul McPharlin introduced George Middleton, old-timer then in Detroit, of the famous English family of marionette showmen, who spoke charmingly of his experiences. "Forty years in the puppet business," he said, adding slyly, "and never able to get out of it." By his side sat Mrs. Middleton, long his partner in their shows, who nodded assent to his words, and pointed out now and then to one beside her where he was fibbing. Also at the table were Marjorie Batchelder, William Duncan, Helen Haiman Joseph, Rufus Rose and Martin and Olga Stevens. Others who were to be on the programme sat near by.

Tony Sarg was introduced, his great service to the cause of puppetry was pointed out. He in turn complimented Paul McPharlin for organizing the Conference, and expressed his pleasure in being with so many of his fellow-puppeteers. Then he told the story-

book tale of his own career, and ended with an admonition to all, to present their shows well, so that puppetry might not suffer. He received a tremendous ovation.

The company proceeded back along the corridor to the theater. All was in readiness, and the Marionette Fellowship presented its interpretation of the classic old puppet play, "Dr. Faust", followed by Mozart's ballet, "Les petits riens". The puppeteers dotted the felt stage-covering with perspiration as they worked, but gave a splendid performance none the less. It was after midnight when the last little knots of people who had been inspecting backstage arrangements broke up.

At ten the next morning, in the small auditorium of the Art Institute, Paul McPharlin opened the discussion on a plan for cooperation. He spoke of the need of working together, and several excellent suggestions were made from the audience, whereby collaborative schemes might be effected. Next, Rufus Rose led the discussion on marionette technique. He spoke of his own careful methods of building and rehearsing productions, and demonstrated his ice skater, camel, Mr. Fezziwig and other characters and their means of control. The group was reluctant to leave for luncheon.

In the afternoon Helen Haiman Joseph spoke of her way of using the hand-puppet, and was kept busy with questions for which she always knew the answer. Her talk was spirited and witty, and did much to persuade those whose attitude toward the hand-puppet had been depreciatory, that it deserved respect.

Now the Martin Marionettes of Cincinnati, with only two puppeteers, Martin and Olga Stevens, wrought a minor miracle in presenting a reverent and dramatically effective Passion Play by Clem D. Easley. Through eight scenes everyone sat enthralled by the moving story, almost unaware of

the marionettes. The action was flowing and restrained, the voices were of great richness and variety. How keen was the appreciation of the audience for it all!

That evening, in the same auditorium, the anxiously-awaited world premiere of Gertrude Stein's newest play, "Identity, or I am I because my Little Dog Knows Me", was accomplished by Don Vestal and his associates from Chicago. As musical commentary on the play, the talented young Chicago composer, Owen Haynes, executed with virtuosity his clever and robust score at the piano. The diction of the puppeteers was especially fine; Rita Smith, the soprano, enunciated clearly in the most difficult quick passages of her songs,—could be heard, even from behind curtains. Few opera singers match such a feat. The audience was vastly amused by the play, by puppets which came and went, or floated through the air, in Einsteinian parallels to Stein's words, and encored the whole performance.

On Friday morning Edward Mabley outlined eight or nine points for all professional puppet showmen to agree upon in their business methods. On these he met with a great and unexpected concurrence of opinion. The relationship of WPA shows to professional shows, as possible competitors, was made clear by Mr. George Gatts, a representative of the Federal Theater projects head, Hallie Flanagan: he stated that it was not the aim of these shows to encroach upon the professional's place. Examples where competition already existed were cited by members of the audience. Mr. Gatts promised to report the situations. A strong feeling was evidenced that the professionals would like to have a common meeting ground, and a committee was appointed to prepare the way for possible organization. The members of this were Edward Mabley, Paul McPharlin, Rufus Rose, Martin Stevens, Perry Dilley and Bruce In-

verarity.

William Duncan, following his partner on the programme, was greeted by the song, "Happy Birthday to You", by the entire audience. He had mentioned to someone that he was thirty-three that day, and was beginning to feel oldish. Word flew about and the song was like spontaneous combustion. After a moment's confusion, he recovered and spoke on commercial possibilities of puppetry. There was a strong division of opinion as to whether commercially-sponsored puppet shows were good or not; but a score of people raised their hands to acknowledge that they had already been in this work.

On Friday afternoon Marjorie Batchelder made a well-supported plea for the use of rod-puppets and shadow-figures, showing examples of several types. This was followed by an excellent film from Ohio State University, with Miss Batchelder as the actress, on cutting a marionette from wood, and by another film taken of Bessie Ficklen's hand-puppets in her own garden. Then came a performance by Marjorie Batchelder's company of "St. George and the Dragon", by Edgar Caper, with rod-puppets, and of "Columbine's Birthday", by Grace Stearns, with Efimova-type puppets, both types capably handled, and emulation-worthy as she used them.

Friday night the Tatterman Marionettes of Cleveland presented their latest production, Shakespeare's "Taming of the Shrew", in a condensed version within a proscenium suggesting an Elizabethan playhouse. The induction of the play was retained; Sly watched its progress from his authentic gallery. The voices, costumes and pace were excellent; many amusing bits of stage-business had been found for the marionettes by Elden Smith, director of the production.

Saturday morning was devoted to non-professional aspects of puppetry.

(Continued on Page 23)



## PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

### ERICA MELCHOIR

O, these lucky folks that go skipping off to Europe like a breeze to send such glowing reports to us "stay at homes".

Erica Melchior sends us not only a fascinating program from the Palladium where she appeared in July, but the following account of her trip.

"This summer I played three top night spots in Europe, two weeks at the lush Palladium in Dusseldorf, Germany... from there they flew me by jet to Stockholm where I played over a week at Bern's Salonzer... then two weeks at the General Von Steuben Hotel in Germany, a very new and deluxe U. S. officer's hotel.

"I played with top European acts and loved every minute of it. They want me to return in the spring, but with a family, such planning presents problems.

"We scooted all over Europe by Volkswagen, most of the time with the puppets on the trunk carrier. We saw and loved Paris, Austria, Switzerland, Sweden and Germany. Peggy and I were there four months so we really saw a lot. The weather was "It hasn't been this good for 20 years", absolutely perfect."

### MARIONETTE THEATER

Sky High Chief, who will be remembered from the 1959 Fest writes as follows:

"My trip to the puppetry convention this past summer has been a memorable one. I don't think I ever enjoyed myself more amongst a group of strangers (who became friends quickly) than at the P of A convention.

I have kept up steady correspondence with several of them since.

"Since the convention I have carved about fifty marionettes that were used for Christmas productions. Abraham and Strauss Dept. Store in Brooklyn featured my marionettes again this year in their center Fulton Street window. Our show was on a Dickens theme and closed with an 1860 stage coach drawn with two white horses, coachman and couple. It was rated in the Herald Tribune as one of the top seven Christmas windows in New York.

"We also premired our Big show "Hansel and Gretel" which was sold out weeks in advance at the Paper Mill Playhouse, in Millburn, N. J. The show ran ninety minutes with twenty seven puppets and the complete Humperdinck score. The show was dedicated as a tribute to the late Tony Sarg who had premired his last show there twenty years ago.

"The show was a great success and it played in Portsmouth, Va. a full week, two a day between Christmas and New Year. It got such good reviews that Michael Myerberg the famed Broadway producer who made the Kineman movie several years ago has taken it under his wing. Mr. Myerberg, with whom I worked on the movie of "Hansel and Gretel" is planning a tour with our show that will take us across the country. He is bringing us to New York to play Broadway during Easter week before we embark on the tour. In the meantime we will be playing around in the area. Our first showing under his management will be the Hyway Theater in Fairlawn, N. J. February 6th and 7th two shows a



"ERICA MELCHIOR MARIONETTES"





Marionette  
Theatre Inc.





Benjamin  
Blake

man  
Bleke





*Larry Smith*





*The Moppets*



*Susan Smith*

day. Puppeteers in the area will be interested in seeing the show since it cost sixty thousand dollars to create. The tape recording for the show cost Mr. Myerberg one hundred thousand dollars to produce for his film and we are using this same tape for the show. It's a magnificent recording with Anna Russell playing the witch, and other top stars in the cast.

"The show is in three acts. Our stage has a fourteen foot wide proscenium and a revolving center stage. We use all three-dimensional sets and props with scrim drops, black-light, bubble machines and every other conceivable theatrical prop in the business.

"Mr. Myerberg has billed us as the biggest and most unique marionette show on the road in America. I guess he's right as I don't know of any other troupe carrying five tons of equipment.

"The figures were designed by Jim Summers, sets by Evalds Dajevski, and the entire show was executed by myself.

"I do hope the information is not too late for publication as I do wish that some of the puppeteers can catch the show as it will be a real treat.

"Tony Sarg's daughter was so impressed that she wanted us to call our troupe the Tony Sarg Marionettes as she said it was the first puppets that she has seen that have been on the scale of her late father's."

Sky Highchief, the producer of MARIONETTE THEATER has been connected with some of the top leading Marionette troupes as well as with puppets on Television. He was also a featured skater in over a dozen of the top leading Ice Revues and created the famous "Skating Marionettes". He has also been seen in some of the leading nite clubs and theaters. He was also one of the top five animators of the Michael Myerberg RKO Technicolor puppet film of "Hansel and Gretel" released a couple of seasons ago.

The Marionette Theater is planning

two tours which will include in the first tour "The Prince and the Pauper" and "The Boy Knight of Rheims"; the second tour will feature "Rumpelstiltskin" and "Oliver Twist". In production for next year are "The Nuremberg Stove", "The King of the Golden River" and "Hansel and Gretel".

## BENJAMIN BLAKE

Faithful Johnny Sisson, who is always on the lookout for news items sent us a news item, with pics, from the Boston SUNDAY HERALD which announces:

"Great music and puppetry will combine in artistic interpretation Saturday, December 12, when the Brookline Youth Concert presents Benjamin Blake, puppeteer, and members from the Boston Symphony conducted by Harry Ellis Dickson.

Johnny writes, "In case Benjamin Blake is too busy or too modest to blow his horn, here's an item about him I know you will be interested in. On account of being busy with my own shows the day he performs (only four, but enough to ruin my day), I won't be able to report on the show. However knowing the Boston Symphony has a fairly good reputation, at least in the opinion of this old symphony goer, and knowing the fine work Ben does, I assure you it will be a good show".

Thanks Johnny, we always appreciate your help. We have received pictures from Ben since, apparently not altogether because he is proud of his puppets but because he fell heir to an "antiquated ground glass view camera", and has become so mesmerized by the whole photographic process, that he reports his bathroom looks like the set "for the Sorcerer's Apprentice".

Some of the puppets shown here are from the recent performance, some for a show as yet unnamed.

Our personal preference for this semi-abstract design quality which

Benjamin injects into his puppets is well known to P of A'ers. It is one phase of artistic creation which we would like to see developed by more puppeteers... certainly it is a field for exploration.

## THE MOPPETS

These unusual puppets, known as "The Moppets" do an unusually fast and clever ten second commercial for Jomar Instant Coffee, produced by Martinson's Coffee, Inc. Puppets are by the Hensons of Washington, D. C. It is a fascinating ten seconds, and we hope you can catch it on your TV.

## LARRY SMITH

Larry Smith of Cincinnati dropped by on his way to New York long enough to leave a pile of photos and leave us the following information about his Thanksgiving "Spectacular".

Larry presented a special TV hand puppet show "The Littlest Snowman" on Thanksgiving Day over WCPO-TV in Cincinnati. The story was adopted from Tazwell's writings of the "Littlest Snowman" and was presented in conjunction with the Christmas display at Pogue's Department Store. By taping the sound they were able to use speeded voices, more music, and special sound effects, consequently; they pantomined the action which gave more freedom to the manipulators while the show was on the air.

The sets for the production consisted of a row of flats covered with black no seam paper for the background. The playboard consisted of a painters scaffolding 28 feet long, placed between two ladders 4 feet from the flats and 5 feet from the floor. With the use of movable chairs the puppeteers were able to work in front of or behind the

playboard and were able to move swiftly from set to set. The cutout sets were stapled onto the background and the dimensional props were placed on the playboard.

Larry tells us the show created quite a favorable response. The sponsor was so pleased they are contemplating a weekly series. "Puppets satisfactorily used with the media TV, can maintain ratings, sponsors and their original TV popularity", declares Larry.

## SUSAN SMITH

Susan Carlton Smith, who could not attend Fest this year due to the fact that she was involved in the final throes of a Master's Thesis, which included an original puppet show presentation in the realms of Science Education at the University of Georgia, reports on her activities as follows.

I was asked to write and produce a hand puppet show for the Annual Christmas Festival at the University of Georgia's Center For Continuing Education. This was my first show and I was pleased and excited over the reception it received. Over 3,000 children from throughout north Georgia came to see my show which ran from December 11 to 23, with three shows daily... sometimes up to eight shows daily. I titled the show "The Mouse Who Stirred On Christmas Eve", and it is about Mamma, Papa, and Willie Mouse who live on the hearth; Big Cat who lives on the mantle; and - Santa Claus!

After Christmas, my next venture was designing and making the puppets, supervising and directing a show for the Athens Junior Assembly (a group comparable to the Junior League in larger cities).

# Get Your Name on the Honor Roll

## Preview of 1960 Festival

Advance information concerning the 1960 Festival in Detroit promises ideal facilities for the Fest and a program second to none.

We have been assured of the combined facilities of the Detroit Institute of Arts, Wayne University, the International Institute and the Park Shelton Hotel.

The Institute's auditorium seating (1250) and Lecture Hall (450), completely airconditioned will be available for all performances. They will also provide plenty of space for the Workshop.

Breakfast and dinner will be available at Wayne University Student Center one block away; luncheon will be served at the International Institute

with a different nationality group serving luncheon each day and providing entertainment during the luncheon. The Institute is in the same block as the hotel. Cost of all meals per day would be approximately \$4.50.

Hotel accommodations will be offered at the Park Shelton with rooms ranging from \$3.50 to \$5.00.

The Hotel will give at no extra charge an executive suite, with two ball rooms for store and exhibit. There will be three exhibition rooms at the gallery. The hotel is directly across the street from the Institute.

The dates, the first week in August, August 1 through 6. It's not too early to plan. See next two JOURNALS for complete programs.

### FIRST AMERICAN PUPPETRY CONFERENCE (Continued)

(Continued from Page 11)

Gertrude M. Hadley of the Chicago Art Institute spoke on puppetry in education; Alexandra Sanford of the New York Public Library spoke on puppets and library story-telling; Sarah G. Brown of the Michigan State Hospital, Ypsilanti, spoke on puppetry in occupational therapy, and Mrs. James W. Hughes of Grosse Pointe spoke on puppetry as a hobby. Meetings on Saturday were all in the penthouse atop Webster Hall Hotel—pretty warm, but bearable because of the programme. In the afternoon children from 6B grade of the Garfield School, Wyandotte, played their own production of "Little Black Sambo" with colored shadow-figures; Mr. and Mrs. Otto Kunze of New York played "The Magic Box" and improvised scenes with their hand-puppets; and demonstrations were made of a new quickly-set-up stage of the Marionette Fellowship of Detroit and of dancing marionettes by Burr Tillstrom of Chicago.

At night the Petroushka Puppets of

Elena Mitcoff of Detroit presented "The Ninth Novel of the Seventh Day" from the Decameron of Boccaccio, an uproarious, if naughty theme, deftly handled for all the fun puppets could get out of it. A life-size puppet head of Boccaccio, combined with the human hand of George Berdan, made a fascinating character puppet for the introductory scene and closing of the piece.

Among the most stimulating and enjoyable features of the Conference were the opportunities afforded for friendly contacts among puppeteers. Little groups met at luncheon and dinner, before and after meetings, to discuss their plans and their problems. Correspondence acquaintances ripened into personal friendships. A feeling of solidarity and comradeship sprang into being. Worn with the heat and the excitement as they may have been, those who attended the Conference returned to their work, lonely in their far-flung communities, to begin a new season with increased confidence.



## From the Editor's Desk

### A New Centre for the Arts

Lincoln Center for the Performing Arts has been called "the greatest coming attraction in New York's history." It is going to be great theater, great music—and great fun.

Soon, on Broadway between 62nd and 66th Streets, you will see it come to life.

You, and your children, and your children's children will go to Lincoln Center to see the Metropolitan Opera in a magnificent new Opera House. And to hear the New York Philharmonic perform in the new Philharmonic Hall.

At Lincoln Center, you will see brilliant drama in New York's first repertory theater. You will go to a new Theater for the Dance to see ballets and operettas. And to yet another new hall for chamber music and recitals.

You will go to the outdoor concerts, theatricals, and dance performances at tree-shaded Damrosch Park at Lincoln Center.

And the Center will include a new home for the Juilliard School of Music.

And of interest to puppeteers is the statement—"A 100 seat auditorium for children will enable them to enjoy puppet shows and other children's entertainment."

NOTE: Can't some one in New York put enough pressure on to increase this to a 200 capacity at least?

All of the buildings are expected to be in use by 1964.

A group of distinguished architects are working hand-in-hand to make Lincoln Center a work of art in itself, inside and outside. Sight lines will be good from every single seat. Acoustics will approach perfection.

All the buildings will be in use fifty-two weeks a year—thanks to air conditioning.

### "A great cultural adventure"

Lincoln Center will make New York a better place to live.

This "cultural explosion" will make New York the international capital of the performing arts, just as the United Nations makes it a capital for world affairs.

To Lincoln Center will come famous orchestras, opera companies, ballet companies, and theatrical groups from all over the world.

Here is what President Eisenhower said when he broke ground last May:

"The beneficial influence of this great cultural adventure will not be limited to our borders. Here will occur a true interchange of the fruits of national cultures. From this will develop a growth that will spread to the corners of the earth, bringing with it the kind of human message that only individuals, not governments, can transmit."

### TV

Art Carney did a return performance of "Peter and the Wolf" at Thanksgiving time with the Baird puppets. Fascinating as ever! **THIS WEEK MAGAZINE** did a feature on Bil Baird demonstrating how Bil accomplishes the extremely lifelike ferocious expressions on the faces of the various wolves seen in the play. The writer says "To capture just the right snaggle-toothed look to befit a grandma-eater wolf, Bil glowers at himself for long periods into a mirror, snarling at himself and tying his face into fiendish knots. Sometimes he takes a practice lunge at his wife Cora". Ever try this?

One scene however was cut from this year's performance. You may remember when the camera man inadvertently focused on a man in shirt sleeves, evidently a stage hand, crawling along the floor back of Art Carney. He

reached for a wolf, lying limply on a table, needed for the next scene. Clutching the beast, he sneaked off in full view of millions.

"Fire that nit-wit--right now", a TV executive shouted. The culprit wasn't fired, however, it turned out to be Bill Baird himself.

While on the subject of the Bairds, we note that Bil is on the Editorial Board of **STANDBY**, publication of **AFTRA**.

#### **Toy Puppets at Christmas time**

The **JOURNAL** often gets requests for ready made puppets. We are not recommending any line of puppets on the market, but, Milton Halpert, 61 Roydon Drive East, Merrick, Long Island, New York, made an exhaustive study of the puppet toy market at Christmas time and came up with some interesting finds.

Write directly to Milton for more information... if he doesn't know the answer, he's one individual who can always dig it up.

Practically all stores carry a full line of Hazelle's Marionettes; the imported German Steiff puppets (two sizes, a varied line including Punch and Judy cast) \$3.00 up; a new hand puppet, Dennis the Menace (wire inside a rubber head at \$1.00 each); a line of hand puppets and marionettes from Germany known as "Hedo", and a line of Shari Lewis characters at \$1.00

Altmans showed English imports, by "Pelham." Muffin the Mule, at \$2.99... professional size at \$16.95. They had an interesting display of the Pelham puppets which kept 11 puppets in motion, each playing a different instrument.

Altmans also showed a toy cardboard stage, five ft. high for hand puppets, at \$16.95.

Macy's showed a wonderful line of French marionettes, about ten inches high, such interesting figures as Pierrot, Columbine, old french peasant, etc.. \$4.00 each. Also at Macy's

by the New York Fur Company fur cloth puppets, skunk, rabbit, clown and others at \$1.00 each.

Walt Disney Puppets everywhere, a better designed line than last year, better costumes, some with Punch like legs and squeaky voices, \$1.00 to \$1.50.

More on the novelty side, Prestage Toy has a \$2.99 game called Happy Puppets... die cut board puppets to assemble and string; Walco Bead Co. featured "pixie Puppets", large wood beads for heads mounted on a dowel, assorted characters, with cut out cloth for bodies, \$2.50; People Puppets, two cloth hand puppets and a wardrobe of clothes, \$2.50; Ruff and Ready Finger-tip Puppets... dressed heads mounted on covered spiral spring to be slipped on finger at \$1.00, each set.

Puppets, puppets everywhere! No toy department in New York City was complete this year without a line of puppets. Pictured in Bloomingdales ad was also a Punch and Judy Bank. Judy deposited the coin, Punch waved his club. Price \$15.95.

F and O Schwartz featured a young lady who demonstrated all types of puppets from Three Blind Mice at \$3.95 to Robin Hoods and Pinocchios at \$6.95—Also a portable hand puppet stage at \$22.50 complete with interior and exterior back drops.

#### **Puppet Shows Galore in New York City during the Christmas Season**

Never have we seen such a flood of children's entertainment as was listed in various publications previous to Christmas in New York City. Yet... not a single theater reviewer seemed to consider any of them worth the time to review. What can YOU do to convince reviewers that **SOME-TIMES** a puppet show is worthy of as much notice as other theatrical performances? We all need to work for more publicity which doesn't include such trite lines as "and he makes his own puppets out of paper machie", and the other worn out phrases which establish the fact that the reporter

still doesn't know what the puppet theater is all about.

Among the many performances, most of them not reported to us, were:

"Dick Whittington", done by the Peggy Bridge Marionettes; Nancie Cole's "Juggler of Our Lady", at the Church of St. John; "Davy Jones's Locker", repeated by Bil and Cora Baird at the Hudson Theater for the entire Christmas week; "Sleeping Beauty", by Lea and Gia Wallace at the Albert Hotel; Paul and Mary Ritt putting a Christmas emphasis on their daily "Hi-Mom" show on WRCA-TV; "Cinderella", sponsored by the City Department of Parks...a free performance at Hunter College; "The Enchanted Princess" by the Rudolph Steiner School; "The Rabbit Who Wanted Wings", by the Peggy Bridge Marionettes; and many, many others not listed in periodicals.

Previous to Christmas George Latshaw played the Brooklyn Community Children's Theater with the tried and true "Wilbur and the Giant".

#### **Odds and Ends**

Milton Halpert refers us to national Geographic for December, 1959. "The World of Dolls" by Samuel F. Pryor. Mr. Pryor, Vice President of Pan American World Airways is shown with a collection of dolls from Thailand.

The Ford Foundation is paying for a new film by Bil and Cora Baird to be used in teaching the Lebanese a new printed alphabet, reducing the now 600 characters to 30.

Gulf Oil Company employs a full page figure of a marionette in its ad in HOUSE AND GARDEN magazine for December. "A company can't wiggle a finger and expect people, like marionettes, to dance a jig over its products. But if that company can offer them better products, better service and better value, they will move of their own free will...to become customers."

Lewis Mahlman writes, "I am com-

pleting a set of hand puppets for Oakland's "Fairyland" for the November show which is to be "An English Pantomime of Mother Goose", written by Tony Urbano, their new Director. I have also completed puppets for next year's production of "The Stone Flower". It should be a colorful and exciting production. I hope to take it to the 1960 Festival." We hope you can Lewis, we will be looking forward to seeing it.

Marion Derby reports a new stage for her Christmas production of "The Nutcracker".

Lucy Green reports that she has retired from teaching and will be permanently located in Miami.

Philip Molby and John (Pat) Sutton, busy with a school assembly tour dropped in to the JOURNAL office in January...for an overnight stop and a gab fest about puppets and puppeteers. We are sorry Larry Smith, on his way to a two week vacation in New York had to be "shooed off" from a proposed visit because the "office" was rampant with Asiatic flu.

NEWSDAY tell us that Gary Wilmott and brother Bob, both teachers in the sixth grade of Merrick, Long Island Schools, are busy pulling strings under the name of "Wilmott's Marionettes". Not only that but they have cajoled both of their wives to join their hobby. "King of the Golden River" is part of his repertoire.

## **Honor Roll**

Send in a new member. Get your name on the Honor Roll.

Lettie Connell-2; James Gamble-3; Lewis Parsons-2; Detroit Puppeteers Guild-2; Elizabeth Coleman-1; Esther Davie-1; Marian Derby-1; Harry Dobson-1; Mildred and Marie Gordon-1; Milton Halpert-1; Davis Johnson-1; George Latshaw-1; Carl Lindgren-1; Vivian Michael-1; Johnny Sisson-1; Emma Louise Warfield-1; John U. Zweers-1.

# From the West Coast

John Zweers

Greetings from California! The purpose of this column is to keep the Puppeteers of America informed on Pacific Coast News. West Coasters are urged to send short, concise accounts of puppet events to John Zweers, 844 South El Molino Ave., Pasadena, Calif.

## The Current News

Plans are being formed for a California Regional Meeting. Districts 1 (Southern California) and 2 (Northern California,) will hold a joint conclave early in 1960. The steering committee is composed of Duane Gurda, President of the San Diego Guild; Margaret Fickling, President of the Los Angeles Guild; Lettie Connell, representing the San Francisco area where it is hoped that a Guild can soon be chartered, and John Zweers, chairman of the regional organization committee. In Seattle, Josie Robbins is helping to found a Guild, it may be in operation in time for the regional meeting.

Children's Fairyland in Oakland was sad as Dorothy Hayward departed for Detroit to become Mrs. Gil Oden. Accompanying her were many puppets which will soon be entertaining the children of Detroit.

Peggy Richmond of Kennewick, Washington is preparing a new show, "Aladdin and the Magic Lamp". She heads a group called the Rocking R Puppeteers. Incidentally, Peggy is a non-resident member of the L. A. Guild.

The L. A. Guild presented its "Puppet Pageant" on 10 October. This name was suggested by Roberta Wilson. A large and enthusiastic lay audience applauded the combined efforts of Chiquita Puppeteers, Margaret Fickling Marionettes, Genii of California, Gepetto Puppets, Mitchell Marionettes, Walsworth Puppeteers, and Zweers' Puppeteers. The entire pro-

duction was coordinated and directed by Bob Baker and Alton Wood. Reservations are already being made for next year's pageant.

Robert and Edith Williams, of Washington, are as busy as only professional puppeteers can be. They are again on the road with their entertaining show.

The Turnabouters presented two nostalgic evenings, 10, 11 November in Hollywood. Re-assembling the human members (Dorothy Newman, Frances Osborne, Bill Buck, Harry Burnett, and Forman Brown) they filled the night with an energetic, spirited performance of songs, sketches, and routines chosen from their repertoire of over 300 pieces. Full houses both nights, plus a standing ovation, should indicate the need for adult, smart, witty entertainment. Showmanship and polish set off these gems written and composed by Forman Brown, who can be called America's Gilbert and Sullivan.

On 24 October 1959 the L. A. Guild held its traditional Founder's Day observance at its birthplace, the Pasadena YMCA Annex. The October meeting is always a combined election night, Halloween and birthday party, with decorations provided by the members of the YMCA Senior Puppet Club, chairmaned this year by Claire Adams. Guild officers for the coming year will be Margaret Fickling, President; Don Coleman, Vice President; Pat Stickle, Secretary; Gayle Schluter, Treasurer; John Zweers, Editor; John Leland, Historian; Don Coleman, Publisher; and Coordinators: Sue Mitchell, Mollie Falkenstein, Martha Mills, Blossom Elfman, Jean Cease, and Hank Rabey.

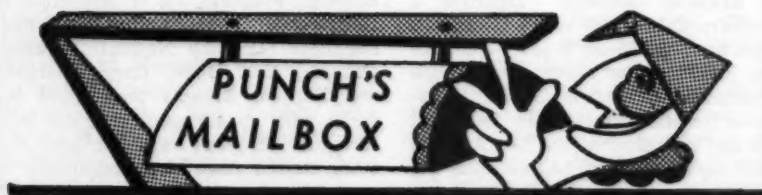
Much of the news in this first column is from the Los Angeles region. When items reach us from other places they

will be used. Please send in news of your activities. At that, with eighty-five members in the L. A. Guild it will continue to produce quite a bit of news! See you next issue.

#### **Added by Mollie Falkenstein**

Appearing at Disneyland over the Christmas Holidays were The Howard Mitchell Marionettes, (with a delightful new clown who sings with daughter Sue - in front, and removes his own head at the end; The Zweer's Puppe-

teers, with a jolly Santa and a dancing bear; Maggie's Marionettes, with her bubble-blowing clown; Genii and her Magic Lamp and hand puppets; The Walsworth Marionettes, with a clever Clown, and his 'wife', who is a hand puppet who pokes her head through the scenery--and the Chiquita Puppeteers, who wore out one 'tape' and several umbrellas not to speak of countless balloons popped by the Elephant.



**Rod Young, Box 313, Midtown Station, New York 18, New York**

Punch picked himself up from his sick bed and whispered wearily to Judy a simple request that she take it a bit easier during the matinee performance. Though the virus, coupled with holiday work and play, lay Mr. Punch a little under for a while, the New Year came upon him bringing a resurgence of energy and good will. Soon, back in full vigor, Punch started swinging full force and, indeed, it was Judy, flat on her back from the impact of his slap-stick, who whispered to Punch: "Oh leave the show and go write that news column." So Punch ran off and here's what he wrote!

#### **Now Showing**

Often featured in the press are Mr. and Mrs. Robert Williams, The Williams Marionettes, Puyallup, Washington. Sponsored by the University of Washington Medical Faculty Auxiliary, they performed "Young Leo", their animal play from "Arabian Nights."

The Proctor's have boasted what may be an all time record of total per-

formances in one spot. The holiday season found them rounding out 2955 shows at Vandervort's Music Hall. Hooray for Proc and Ellen!

Part-time puppeteer, Conrad Woyce, Lyndhurst, N. J., does regular Saturday afternoon shows at the Copper Hood Restaurant in his home town plus many party showings.

Milton Halpert and Herb Scheffel were lucky enough to get over to Brooklyn College, late November, to see George Latshaw hypnotise a huge audience with the delight of his puppets. Then George, Pat and Christopher whisked back to Detroit for thru Christmas appearances in the window of Hudson's Store.

December 28th, John and Bonnie Shirley opened for a six-month run in the Boulevard Room, Conrad Hilton Hotel, Chicago. They invite you to drop by to hear about their visit to Russia while on tour with Ed Sullivan.

Two successive Saturdays in December, the Rod Young Puppet Theater



played three shows daily at the Essex Green Shopping Plaza, West Orange, N. J., and was given half page feature ads in the NEWARK EVENING NEWS.

"The Man Who Hated Christmas" was the name of Lettie Connell's trilogy presented at the White House Store in San Francisco pre-Christmas. Voices provided by Lettie, Sally Hanson, Don Ingraham and Jack Bull. Sally and Louis Waldon assisted on manipulation of the three act story. The first act played for two weeks, the second the following two weeks, then the third act for two. Clever advertising men to use that idea to get the kids coming back to the store!

Sally Hanson, using Tony Urbano's marvelous marionettes, performed for a local meeting of the American Medical Association recently in San Francisco, and stole the show from some very glamorous live singers and dancers!

Bob Brown is playing his "Wizard of Oz" marionettes successfully in Minnesota and Wisconsin and plans to build a marionette "Cinderella" for next season.

Banquets, conventions, home shows and, in January, the Ankara Supper Club, Pittsburgh, were played by Margie Baker (Asbury) and Danny Asbury. They write of hearing that Sid Krofft did a fine job recently at the New Arena Supper Club and that puppeteer, Vic Charles, played the Ankara in December. As well as their club act with vent work and puppets, Danny also does Punch and Judy! Whoops!

#### T. V. On and Off

Paul Winchell's December 20th performance, WABC-TV, featured a number of special guest puppets, the original work of Jean Knopf and Barbara Gilbert of Long Island. The enthusiasm and fun found in puppetry shown by these beautiful girls keeps them very busy whether in Barbara's single talent party shows, their com-

bined efforts, or when they join forces with others.

Al Mancini, who has worked on the Baird's staff on and off for two years, was included in the special TV "Oliver Twist" presentation, December 4th, working a brief Punch and Judy skit.

Out on the west coast during January, Frank Paris and Ted Lewis, were hard at work on the project of TV filming headed by Sid Krofft for which Frank is building the distinctive puppets.

Cincinnati's Larry Smith, brought Tazewell's "Littlest Snowman" to life in a half hour puppet spectacular sponsored by a local department store on Thanksgiving Day. Larry's puppets are in view five days a week on WCPO-TV where he plays his own show 8 to 9 a.m. and joins forces with "Uncle Al" from 9 to 10:30 a.m. each day.

No longer playing "Tinker's Toyshop" from New York, Gene London commutes to Philadelphia for his Saturday "Cartoon Corners" show and his "Wonderful World of Gene London" broadcasts on WCAU-TV.

Paul Ashley and Chuck McCann did a show called "Puppet Hotel" for two weeks in December, Saturday mornings, on WNTA-TV, New York. Later that month, in the same time spot, artist-story teller Beryl Berney presented her show "Merry-go-Round the World" and her two marionette friends manipulated in turn by Jerry Hartnett, Al Mancini, then Rod Young. January found the show switched to Sunday mornings at 10:30 a.m.

December brought puppets to view on a number of network shows. Did you see the Bunnin puppets on "Ed Sullivan" pantomiming the Chipmunk records with recording star David Seville? The following week brought the Bairds and a beautiful sequence from their "Davey Jones" show. The same holiday week Shari Lewis guested on the "Perry Como" show and was, as usual, completely charming.

KOMO-TV, Tacoma, presents "Yankee Panky" who, it turns out, is an All-American Bear. Each weekday forenoon at 11:30 a.m. this fumble-footed bruin and his companions delight children in the Puget Sound region. Behind the scene is Dic Gardner, who recently took over another show at 6:30 p.m. called the "Four Stooges."

Robin Nelson's "Jamboree On Ice" which often includes Robin manipulating variety marionettes, played arena shows in Richmond, Virginia, during January sponsored by station WXEX-TV.

Card from Pfc. Jim Menke tells more about his world tour with Special Services "Rolling Along" talent show. Before Christmas Jim wrote: "We're in Hawaii now after a tremendous tour of the Far East. I was very honored to be picked from the show for a special appearance on a Japanese TV spectacular that appeared nation-wide ... I also did a show on TV here in Hawaii."

#### University Scene

Sponsored by the Coral Gables Art Club, Jero Magon presented a program, "Making Puppets Come to Life," at the Lowe Gallery, University of Miami, 16 November.

The DePaul Puppeteers, directed by A. T. Martin and Frank Anderson, presented several noteworthy performances of the French farce, "Pierre Patelin" during December at the DePaul Center Theater, Chicago. Puppeteers were: Bill Madden, Al Hilliard, Jim Beers, Frank Milianti and Mike Cirullo. Voices: Natalie Cherry, A. T. Martin, Frank Anderson, Sharon Mrotek and Russell Lembke. Music: Old French tunes arranged and played by Gerald Chalupka.

#### Puppets In Print

The 1959 Christmas number of ILLUSTRATED LONDON NEWS has four pages of silhouettes in black and gold... scissor cuts by Lotte Reiniger. One dollar a copy from any foreign

magazine dealer, these breathtaking pages could inspire a whole shadow show!

An odd place to find an article on puppets, but a beautiful and comprehensive study of puppetry called "Miniature Mimes" was in MD, a medical trade magazine published monthly. This, with several excellent photo illustrations, was the December issue.

A quotation credited to Byron was printed in the above and though we've never seen it elsewhere, we agree: "He who loves not puppets is not fit to live."

NEW YORK TIMES reports producer David Merrick planning to sponsor Helen Deutch's adaptation of "Lilli." "The progress, specifically, is that Harold Rome is to do the music and lyrics for the story of the gamin... who wanders into a carnival. Remember the puppeteer and his puppets? They'll be in the show --- 'one of the things in the script that attracted me,' Mr. Merrick says."

CEDAR RAPIDS GAZETTE, September 27th, tells of "America's Merriest Marionettes" in feature article with six photos of Bruce and Nola Bucknell. Bruce, on school assembly tour bringing him east to Pennsylvania and New Jersey after Christmas, averages two shows a day in his current nine month tour. In his fast paced 45 minute program he includes fifteen marionettes and Bruce, already a unicycle rider, has in mind an act where he'll ride on stage on a unicycle operating a marionette riding one! Can you top that?

Rumour has it that Bil Baird will soon publish a new book on puppetry, so if you see it first, review it for the PUPPETRY JOURNAL!

#### Detroit Details

The Detroit Institute of Arts is trying a series of puppet productions designed especially for the adult audience as well as their wonderful children's series. Second in the adult series was

December 18th presentation of George Latshaw's sophisticated spoof: "Hand in Glove."

January 22nd found Lewis Mahlmann's Lilliputian Theater presenting the "Unicorn, The Garcon and the Manticore" by Menotti, the show we all enjoyed so much at Festival. Assisting Lewis was Lettie Connell who presented her own puppets on the Children's Series the very next day in "Grover the Great." Lettie was guest in Detroit for a week wherein she also led a workshop.

**Fin!**

Root-ti-toot-ti-toot! Mr. Punch requests your news to boot! Whether you are big or small, Punch would like some news, that's all! Write it to:

Rod Young  
Box 313  
Midtown Station  
New York 18, N. Y.

## WANTED

### PUPPETEER FOR SCHOOL ASSEMBLY TOUR

September 1960 to May 1961

No Experience Necessary.

Contact:

**JIM MENKE**

99 Northwood Dr.,  
Kenmore 17, N. Y.

## WANT MORE FUN?

Do It Better.  
Get More Praise.  
Get More Money.

Take the STEVENS CORRESPONDENCE COURSE IN PUPPETRY and learn all that can be taught about the professional-approach to your artistic expression.

20 Sessions - 25 bucks.

**Martin Stevens**

Middlebury, Indiana

## THE ROD YOUNG PUPPET THEATRE

Booking Middle Atlantic States Now.  
"The Brave Little Tailor"  
"King Midas and the Golden Touch"  
"The Elephant's Child"  
"Marionette Varieties"

For information and prices:

Vera Stilling  
79 Eaton Road  
Bronxville, N. Y.  
Phone BEverly 7-1460

Rod Young offers inexpensive advice to increase your personal proficiency in any phase of puppetry.

Write Rod Young Direct.  
Box 313, Midtown Station,  
New York 18, New York

# THE PUPPET STORE

## BOOKS

THE HAND PUPPETS .....	George Merten (cloth) \$5.00 (paper) \$3.00
THE MARIONETTES .....	George Merten (cloth) \$5.00 (paper) \$3.00
EIGHT PLAYS FOR THE PUPPET THEATRE, George & Elizabeth Merten	\$3.00
PUPPETS AND PUPPETRY .....	Cyril Beaumont \$9.50
PUPPET THEATER HANDBOOK .....	Marjorie Batchelder \$3.75
PUPPETS AND PLAYS .....	Batchelder and Comer \$4.00
THE HAND AND ROD PUPPET .....	Batchelder and Michael (paper) \$1.50
MEXICAN FOLK PUPPETS .....	Roberto Lago and Lola Queto \$2.50
PUPPETRY YEARBOOKS by McPharlin (limited number) 1932, 1933, 1936 and 1937	
at \$3.50 each; 1939 \$5.00; 1940 \$5.00; 1941 \$4.50; 1944-45 \$2.50.	

## MIMEOGRAPHED PUBLICATIONS

LIST OF PUPPETRY BOOKS .....	Fern Zwickey .50
LIST OF PUPPET PLAYS .....	Alfred Wallace .50
SELECTED MUSIC FOR PUPPET PLAYS .....	Lewis Parsons .50
PUPPETRY IN RELIGIOUS EDUCATION .....	Rev. Wm. H. Jacoby 1.25
PUPPETS ARE FUN .....	Corpus Christi Junior League .75

## PLAYS

CINDERELLA .....	Helen Halman Joseph .75
SNOW WHITE AND THE SEVEN DWARFS .....	Helen Halman Joseph .75
ALI BABA AND THE FORTY THIEVES .....	Helen Halman Joseph .75
PINOCCHIO .....	Helen Halman Joseph .75
LOST BOY (for small children) .....	Nora Wood .75

## MISCELLANEOUS

Making and Staging Marionettes - Bil Baird - 40 pg. manual 40¢

Sevens—Rose Marionette Diagram ----- \$1.00

Full size (34 inch) diagrams with diagram for control and directions for stringing

Puppet Parade Folio ---- more than 250 pictures (boxed) \$2.25

Wonderful for bulletin boards, scrapbooks, research material or just an outstanding collection to prize and keep for reference.

Vertical Controls —ready to use by Tom Harrison ----- \$2.50

**PUPPETRY JOURNAL, ASHVILLE, OHIO**

